

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

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[One Penny.]

THE LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That METHOD involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the STAFF-NOTATION, taking it all round, is the BEST yet invented, affording peculiar advantages to the PLAYER, and also to the SIGHT-SINGER who understands his work.

3. That the best systems of sight-singing are those founded upon the TONIC DO principle, because the KEY is a mere accident, but the SCALE is the TUNE, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

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8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the YOUTHFUL and the UNSKILLED, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



Reform in Church Music.

A Lecture by EUGENE THAYER.

(Concluded from page 177.)

THE best and only true hymn-tune for the people is the choral—not necessarily the German choral, but any choral or hymn-tune of like character. Now the choral is generally a four-line tune, and doubtless every one will think me involved in a hopeless dilemma of contradiction. Let us think if this apparent inconsistency cannot be clearly explained. If the form of the four-line hymn is worthless and nonsensical for the choir, how is it so good for the people? Let us see. First, the conditions are entirely different, and the principles upon which the choral is founded are entirely different. In the choral no melodic treatment or development is developed or desired; it depends wholly on its harmonic structure. In the choral, except possibly at the end of the lines, there should never be any repetition of harmony in two consecutive chords; each melody note, so called, should have a new harmony. This does not mean that there should be no repetition of any given harmony or chord in the piece, but only that it shall not occur on two successive chords. A choral will then contain all, or nearly all, the chords possible in any one key; and, so far as harmony is concerned, really does all that can be done, and is so far wholly and unqualifiedly satisfactory. I said that there was no attempt at melody, in the ordinary acceptance of that word, neither was melody essential or desirable. First, because the choral has its origin in the chant, the oldest form of all church music; and the chant, as we all know, has no melody proper, and can have none and needs none; it is above melody, for it is harmony; and harmony is melody transcended, or many melodies together. That is, not any special melody in the upper part, or at the top, but melody, in a certain sense, everywhere. So we do not look for melody, or for the satisfaction for the sense of melody, in the choral; or for any thematic development, or contrast of themes, or variety of form. Its one theme is like the sun at noon-day; one is all-sufficient.

Why, then, is not the four-line hymn-tune equally satisfactory? Or, why has not the church music composer of to-day the same right to make their four-line hymn-tune as the old composers had to make their four-line chorales? He undoubtedly has the same right, and if he did not attempt rhythmic or melodic treatment in this short limit, might produce something to rank

with these grand old chorales. But the joke of the thing is that he would produce—what do you suppose? It would be either a chant or a choral, for it couldn't be anything else. These, then, are the reasons why a four-line choral is good and a four-line hymn-tune is worthless. The four-line hymn-tune attempts rhythmic and melodic treatment in four-lines, in which limits no satisfactory treatment is possible. The choral ignores melodic treatment, but gives us a complete harmonic structure to a plain succession of notes. The former attempts and promises the impossible and consequently fails; the latter does all it promises or suggests, and all that is possible in this compass, and is consequently complete and wholly satisfactory.

My further reasons for claiming the choral as the only music for congregational hymns are: that it has notes of equal length and the people can sing it together; that it is within the compass of the voice of the masses; that little, indeed, we might almost say, no knowledge of music is required to sing what is termed the melody. For it must be remembered that the masses, considered as such, have little or no knowledge of music, and never can have so long as they must struggle for bare existence.

Finally, the choral is the grandest simple expression of the religious life and feelings of humanity. All can sing it, and all love to sing it better than anything else in the service of the church. Let anybody listen to a great congregation singing "Old Hundred," "Dundee," "Nuremberg" or "America," and doubt this if he can; and these mentioned are by no means the best of chorals, as they are both poorly and incorrectly harmonized. Wait until by and bye when we get all the good ones, and you will see that no ordinary inducement will tempt the people to sing any other music to the hymns of the church. All this shall as surely come as day follows night. The weak and worthless shall all disappear, and to the harmony of the grand old chorals shall the people praise God with heart and soul and voice; and the church service be one for the people, and of the people, and music shall shine out in fullest glory and power in the sanctuary of God the Lord.

I cannot forego the opportunity of saying a few words about organs and organists.

Whether professed Christian or not, I believe the organist's first duty is to consider his playing, and all his acts in the sanctuary, as worship. To enter the place for personal display, to show what skill is in feet and fingers, to exhibit his knowledge in the art of registration, to simply earn some money, or have a fine entertainment, is all false and wrong; and if sooner or later he meets with failure or rebuke, let such an organist consider it well deserved. I hold that no person, believer or

infidel, Christian or heathen, has any right to set foot inside a church door without a full sense of the sacredness of the place.

On the Sabbath day, or any worshipful occasion, the organ should simply guide and sustain the service of the sanctuary. That is, it should not—festival days, perhaps, excepted—become prominent or aggressive, nor should the organist during the service seek to display either the instrument or himself. Let the service prelude, except on festal days, be always of a quiet and meditative character, or of solid, noble and dignified harmony, rarely, if ever, employing more than the fundamental registers of the organ. In the anthems and other pieces for the choir, let the organ simply and fully sustain the voices, and never at any time be played so as to render the voices obscure or the words unintelligible. When played for the congregation—as it always should be at least once in every service—let it give a full, deep, grand undertone which shall sustain and uplift all who may care to join in the grandest and noblest of all praise. After the benediction let there be a quiet and short response which shall fittingly close the service. Then I believe the time has come for the organ to speak as only this kind of instruments can speak. Save on occasions of mourning or sorrow, let it speak forth the everlasting beauty and power of music, and the unspeakable goodness and glory of the Infinite Father. Is there anything beautiful in the organ? Let it speak of infinite beauty. Is there anything grand in the instrument? Let it speak of the grandeur of the universe, the goodness and greatness of God's infinite mercy and love to his children. For this, and this alone, should the organist acquire and use his powers of heart and mind. These, most briefly stated, are the organist's duties and responsibilities; and I believe that he should be fully prepared for them before he assumes the office of musical pastor, or attempts to lead others in the service of the sanctuary.

What are the church organist's rights and privileges? First he has the right of access to the church and organ at any and all times, when they are not in use for service. This has been acknowledged throughout all Christendom ever since the organ was placed in the sanctuary. A few attempts have been made to abrogate this right, but they have always ended by all players of recognised ability shunning such places, as at once inimical to art and the cause of true church music. Who shall fill the ever-recurring vacancies if this right be interdicted? The only reason I have ever heard for such an action was on account of the wear and tear of the organ and the church furniture. As for the furniture, if it be worth more than Christianity, let it be sold, and cheaper obtained, or the church go bare, if thereby the

service of the sanctuary fail not for want of new disciples in our divine art of music. As for wear and tear of the organ, no more nonsensical reason was ever assigned. I am perfectly sure that every competent organist on the face of the earth will uphold me in the statement that the surest and quickest way to ruin an organ is to let it alone. I believe I have seen as many good and great organs of both continents as any person, and I have always found the best preserved ones—some of them from one to three centuries old—were those which had been most used. Unless wilfully, no one can injure a good organ by playing on it. Weak and poor instruments might thereby receive injury, but to my way of thinking the sooner these are annihilated the better for the church, the people, and the cause of religion.

Among the privileges now accorded by many churches is one which I hope may soon become a recognised right of the church organist—I mean the right to give organ recitals. "Why don't more people come to church?" is asked from many a sacred desk. And the people reply, "Who wants to go to a place which six days out of seven stands up a great, cold-hearted, forbidding presence, with door looked and barred as if it were a prison, when on the seventh day it seems so new, so strange, so un-homelike that the people can scarcely enter without fear of intrusion?" With all possible respect I say it, I believe that ministers and congregations who allow all this may ask the question until doomsday before they see churches filled, or the people, the grand mass of humanity, enter their doors gladly. The church shall become in all things the religious home of man, or it must give way to something else. But such a step backward can never be taken. The good work is begun, and many have thrown open their doors and bid welcome to all who will come. It shall go on till neither bolt nor lock be on a church door; until all shall see and know and feel a welcome greeting when they enter the house of the Lord.

But how does all this specially concern church organists? Well, if they would be men of power and worth in the world, they must have a chance to speak to the people. If they would do any good in their art, or with their art, they must use it for the benefit of the people. If they would assist and second the labours of the beloved pastors of our land, they must also have an opportunity to work in the vineyard of the Lord. The true church organist is a musical pastor who must speak to the hearts of the people. Whoso among us does not feel this, is not yet worthy of his sacred calling.

And now I want to speak about something which deeply concerns us all—about the dear little folks for whose care and well-being I devoutly

believe we are held answerable before the throne of judgment. The children of to-day are the Church and State of to-morrow. If these be wrongly trained and guided, it is certain that the future will be one of ignorance, wrong-doing, and misery. So our work should begin here, and begin at once.

If we examine the words and music of the Sunday-school books, what shall we find? Save here and there a passable selection, nothing but a mass of stupid, incongruous stuff, nonsense and twaddle; illiterate, ungrammatical, and utterly unpoetical jingle, and music that trash would be too good a name for. And this is not the worst of it. The little innocents are actually obliged to sing this drivelling nonsense.

Think of children beginning life with:

" 'Twill all be over soon;
'Tis only for a moment here,
'Twill all be over soon."

Or singing such dismal meditations as this:

"A few more prayers,
A few more tears,

It won't be long. It won't be long."

Or such enforced juvenile hypocrisy as

"Almost anchored, life's rough journey
Shortly now will all be o'er.
Unseen hands the sails are furling;
Soon I'll reach the happy shore.
Almost home! how sweet it soundeth
To the heart that's worn with care."

Think of it! Worn with care at the age of twelve! Further, I have seen and played from a Sunday-school book which had the words "For Jesus is my Saviour," set to that drunkard's melody, "We won't go home till morning;" three or four notes changed, but the rest note for note. And this in my blessed native State of Massachusetts! Now the music was not bad, for there is no such thing as bad music. But there are such things as bad associations; and when we hear this, or any other melody, repeatedly sung by men reeling home at midnight, we must conclude that it is unfit for church service—unfit, because of bad association; unfit, because of inappropriateness; the only things that can render music valueless for good influence and good works.

"As the twig is bent the tree's inclined." So we must begin in the Sunday-school if the music of the church is ever to be reformed. If you have any Sabbath-school books like these, buy no more fire-kindlings until they are in the ash-barrel, past resurrection. Far better that the children should have but half a dozen hymns, or none at all, than that they be made to sing such arrant nonsense as the majority of these books contain.

A word to choirs, and I have done. Has the

choir any part or lot in these things? Most certainly, and a large one too. What have choirs so far really done? Precious little compared with what they may do. Heretofore they have felt called upon to attend a Saturday evening rehearsal, when many of them would rather have gone to the dentist. A weary, listless struggle of an hour or so, and home they rush—all except the unmarried portion; this part usually don't rush much about getting home. Sundays the volunteers come, or stay at home, or go out driving, two in a carriage. The paid ones come, and placing their hands tenderly on their throats, tell the organist half the time that they have got either the diphtheria, or the epizootic, or both. They sing just enough to please the treasurer, draw their salary, and, with of course exceptions, take about as much interest in the worship as they do in paying the national debt. The rest of the week what are they doing for the church, for public worship, or for the people? Just what could safely be stowed away in a mosquito's vest-pocket. What *should* they do? Well, they should awake and do something—do almost anything rather than live torpid and useless six days out of seven. Instead of singing all sorts of operatic and other arrangements and loaf-sugar music on Sundays, and taking that day to show what they can do in vocalization, let them at least once a week give to the people, without money and without price, some music which shall make them both better and happier. It is time for choirs to know their part in unbarring the church doors and making people love to come to church. Let them but shake off this lethargy and show what they can do for the people and the uplifting of humanity, and we shall never again hear of churches discussing the advisability of dispensing with the choir.

My conclusions are:—First: Have true church music, or none; for choir hymns, the hymn anthem or full hymn-tune; for congregations, the choral or hymn-tunes of a similar character. Second: Sing only such hymns as are singable; read the others or let them alone. Third: Have true choirs, or give up choirs altogether and do your own singing. Fourth: Let organists and singers, on other days than Sunday, give free to the people all the good music they can; always letting the people take a generous share in this musical service. Fifth and lastly: Open your churches freely to the people and let music speak to them, to comfort, to cheer, and to strengthen them; and they will soon love to come to church, love to join in adoration and praise; and when they enter the house of God it shall be as a home to them, and they shall all see and know and feel his loving presence and sweet benediction.

Musical Standard.

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Saint David's Day.

FROM A SAXON STANDPOINT.

WERY thoughtless it was on the part of our Patron Saints to fix their anniversaries on any other day than the 1st of the month. Had they possessed the smallest share of the prophetic gift, they might easily have foreseen the coming eventuality of "Magazine Day," when almost every Monthly and Quarterly in the land invites the pence or other recompense of the new month's readers, and when some allusion to the "auspicious occasion" would be a timely as well as a grateful proceeding. But, according to present arrangements, if a Journal wishes to commemorate departed worth, it must needs lug the subject in by head and shoulders—to say the least, a most undignified mode of presenting a saintly personage to the public. If now, instead of coming upon us "promiskus like," our Patrons had arranged their dates as considerably as the hero of to-day's date has arranged, how much easier it would have been to introduce the subject with chronological propriety. But each Saint appears to have stuck his day into the calender just as he would a pin into a pinushion.

But our Welsh compatriots seem to have the advantage of us in other respects, and more particularly in the nature of their patronal emblem. St. Patrick's shamrock is perhaps unexceptionable if one could only feel sure that the three F's, etc., etc., are not the outcome of this trefoil device. But neither Saint Andrew's nor Saint George's seem to lead the nation anniversary-wise. As for the latter, it is perhaps too mythical or too allegorical to be popular. Saint George is acceptable, the horse is credible, but who could swallow the dragon? Who ever saw a dragon, except perhaps at Temple Bar, or at the Heraldry Office where they keep a whole menagerie of monsters? Who can really say what the disreputable beast is like? "A winged serpent," says one: if so, how are the feet and claws to be accounted for, supposing the wings are taken for granted? And if the dragon is incredible, the horse and its rider must be equally illusory; in fact, no horse of ordinary intelligence would make a donkey of itself by pawing the dragon as represented—cats-pawing itself for the sole benefit of its rider. Evidently, then, the whole thing is mythical, or at best allegorical, under which circumstance the only popular representation of Saint George and the Dragon is that on the industrial medals struck at the Mint.

It is not insinuated, however, that the effigy of Saint George or the cross of Saint Andrew are bad emblems as emblems go, for those of some of the

Continental Patrons are less de irable; for example, Saint Dennis of France is represented as a man just decapitated, walking off with his head under his arm—the consequences of which insane feat (true to a certainty, so the legend deponeth) are painfully evident in the often headless condition of French politics. All that is meant to be asserted respecting Saints George and Andrew is that their insignia do not possess those elements of popularity which might tend to enshrine them in the heart of a nation, and which are to be found in the Shamrock of Ireland and the Leek of Wales. How different to the English and Scottish devices is the homely unpretending leek! "Who ever saw a dragon," was the question asked a little while ago; but now it is, Who never saw a leek? Everybody has seen, felt, smelt, and tasted this well-known vegetable: it is "familiar as a household word." No mysticism or transcendentalism here; it is as plain and unromantic as a fryingpan. No humbug or nonsense about it either; on the contrary, its first employment as a badge is stated to have been on the occasion of a battle, and in order to defeat the strategy of the wily Saxon—for which purpose nothing could be better, because it not only provided what was equivalent to a crystallized password, but it also supplied a tangible memento of hearth and home and what there was to fight for. The circumstances of the case too could scarcely fail to endear the leek to the Welsh. Those descendants of the ancient Britons who had borne the shock of Cæsar's legions had recently been driven from the fair vales of England by the Saxon, and now stood at bay in the Welsh mountains. With the foe in front, and the sea at their back, they were fighting for their last bit of British soil, and from thence defied the whole power of the invader to dislodge them. Therefore, the homely badge signified much to the ancient Briton, and no wonder the Welsh are and always have been "proud to wear the leek" on this their great anniversary.

The traditions respecting the origin of Saint David's Day are conflicting: the following version is taken from a popular encyclopædia:—

"The interest attached to this saint and his day is confined to the Welsh, whose patron saint St. David is considered. The most rational accounts of St. David represent him as Archbishop of Menevy (since, from him, called St. David's) in the sixth century. He is said to have been the illegitimate son of a prince of Cardigan, and uncle of the famous, but more than half fabulous, King Arthur. Learning, and more particularly asceticism, the great sources of promotion in those days, raised him to high esteem and ecclesiastical rank, and gave him the reputation of a power to perform miracles. At a synod called the Brevy of

Cardigan, in 519, in consequence of the Pelagian heresy, he made an eloquent and convincing display against the erroneous doctrines, which were therefore condemned. He died in 544, at an advanced age, and was buried in the church of St. Andrew, but in 962 his remains were transferred to Glastonbury Abbey.

While the Welsh venerate the memory of St. David, they are unacquainted with our idea of him as their patron saint, a notion which has sprung up in consequence of the popular fiction of the Seven Champions of Christendom. They observe the 1st of March as the anniversary of his death. On this day all true Welshmen, whether in their own country or far removed from it, make it a point of conscience to wear a leek in their hats; and this custom is alluded to in writings of considerable antiquity. It has also been made effective use of by Shakspeare in his historical drama of 'King Henry V.;' and the heroic cudgelling which he there represents the choleric Welshman Fluellen as having administered to Ancient Pistol when he compelled him to eat the leek which he had mocked at on 'St. Tavy's Day,' has given rise to a proverbial saying; for of an individual who has been forced to do anything contrary to his inclination, it is by no means uncommon to say that he has been made to 'eat his leek.' How the leek has become connected with St. David and the affections of Welshmen is not ascertained. The most probable story is, that at a great battle between the Welsh and Saxons in the sixth century, the former, by advice of St. David adorned their hats with leeks, for the sake of distinction from their enemies, taking the herb from a neighbouring field, where they grew in abundance. The victory gained by the Welsh being partly attributed to this cause, the leek was ever after held in veneration, and associated with the name of St. David. 'The most honourable and loyal society of Ancient Britons,' instituted in London in 1714, and who

support a school in the metropolis for the support and education of poor Welsh children, have an annual procession on St. David's Day, on which occasion each member wears a representation of the leek in his hat, the marshals in front being decorated in like manner. In the household expenses of the Princess Mary, in 1544, there is entered a gift of fifteen shillings to the yeoman of the king's guard for bringing a leek to her grace on St. David's Day."

The above account claims to be the "most rational," and perhaps it is; but in certain particulars it is different from other versions. For example, the song given underneath states that it was King Cadwallon who gave the leek to his men, and that this occurred on the eve of St. David's Day. Whether there is here any figure of speech, or whether it is a plain statement of fact, is uncertain; but, if the latter is the case, it puts St. David's Day back to some indefinite period, and, for anything known to the contrary, the original St. David may have been the Psalmist himself. It is clear, therefore, that in some respects matters have got a little "mixed."

A national anniversary must, of course, have its appropriate song, and such is the case in the present instance. In olden times it was customary to chronicle great events, and sometimes also little ones, in the unwritten form of a song; it is, therefore, probable that this song was composed about the period to which it refers. The melody is doubtless quite as old: it possesses many points of interest to the student of musical history, but as a piece of music it must not be judged by the light of modern rules. In next month's *QUAVER* occasion will be taken to examine the tune more closely. Meanwhile one noteworthy feature may be pointed out—viz., that the tune does not end on the tonic or on any note belonging to the triad of the tonic, or, as was remarked by an elementary pupil, "The tune never leaves off." Which being the case, is sufficient reason why the Welsh never leave off singing it—on St. David's Day.

The following is a modern rendering:—

St. David's Day.*

Pan oedd Cad-wal-lon gynt yn dal Gwi-al-en Pryd-ain Fawr, 'Roedd

gan y Saes-on fil-wr tal-O'r en w, "Ed-win Gawr." 'Roedd

Ed-win Gawr yn cab-lu'r saint, Ao en-wan pawb o'u plant; Ond

*From "Songs of Wales," Boosey and Co., London.

lladd - wyd Ed - win er ei faint, Ar Ddy - gwyl Dew - i Sant.

'Roedd Ed - win Gawr yn oab - lu'r saint, Ac en - wau pawb on' plant; Ond

lladd - wyd Ed - win er ei faint, Ar Ddy - gwyl Dew - i Sant.

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'From the opening song to the closing chorus, there is not a weak or indifferent piece in it.'—*Aberdeen Journal*.

'Being printed in Letter-note, it is well adapted for mixed choirs, where some sing the old and others the new notation.'—*Airdrie Advertiser*.

'The performance as a whole is very creditable indeed; and if given as directed, would doubtless be very much appreciated by an audience.'—*Falkirk Herald*.

'Sensible vocalists will thank us for directing their attention to this compilation.'—*Dumbarton Herald*.

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London: F. Pitman 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

NOTICE.—The Continuation of Mr. M' Hardy's Article on Harmony is unavoidably omitted this month.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 15th of each month.

The name and address of the Sender must accompany all Correspondence.

The Quaver,

March 1st, 1881.

Change of Sol-fa.

Tonic Sol-fa View of the Matter.



WHETHER on account of Dr. Hullah's strictures on the movable do, or for other reasons, we are unable to state, but our Tonic Sol-fa friends have recently taken occasion to overhaul the subject of Change of Sol-fa. A convention of theirs was held at Glasgow in December last, several of the leading London Tonic Sol-fa-ists were present, together with many of their Scottish brethren, and one of their evenings was devoted to the consideration of this important question. Our readers will recollect that the *QUAVER* for September and October contained the text of a correspondence which had appeared in a contemporary, in the course of which (and also in an article at page 124 of the *QUAVER* for October) our opinions respecting Change of Sol-fa were fully stated: we now have the pleasure of giving the Tonic Sol-fa view, copied from a report in the *Tonic Sol-fa Reporter* of last month. It is perhaps expedient to state that the heading of this report ("The Better Method") is the Tonic Sol-fa term for what we call "Change of Sol-fa," and that the change is usual among movable

do-ists, because, in the case of a sustained change of key, it enables the singer to give the new key-note its proper name—"do."

The following is the report referred to:—

THE BETTER METHOD.

Mr. W. ROWAN (Hamilton) read a paper on this subject. He spoke of the difficulty which the use of bridge-notes was to beginners. They had no difficulty with *fe* and *ta*, but when the passage was put into the better method their troubles began. Many a choir has come to grief in sight reading from this cause. The writing of music in its own key was being carried too far. In some tune-books the slightest inclination to a new key was interpreted by bridge-notes. Mr. Rowan advocated memorising the extended modulator, so that the student should know immediately what Sol-fa note in any key the C of the tuning fork was. His practical suggestion on the subject of transition was that the notation should be allowed to overlap in all difficult transitions, giving the new and old names of the notes in each part for several pulses under each other. The singers' convenience ought more generally to be studied in fixing the place of transitions.

Mr. J. A. BROWN remarked that probably every conductor helped his singers over difficult transitions by some such device as Mr. Rowan had mentioned, but that it would be awkward and confusing to print the double notes.

Mr. MILLER said that no doubt this was the plan used generally by conductors to bridge over strange intervals. Editors might do much in the same direction, and study more the convenience of singers. He was convinced that choirs drop off in reading power unless the extended modulator is kept vividly before them, and all difficulties referred to it. All conductors of choral societies should make use of the modulator.

Mr. GRIFFITHS asked, If music is written in one key, is it right to write it in another? Are we to be true to our notation of key relationship or no? The difficulty described by Mr. Rowan arose from insufficient training. Our pupils scarcely ever saw a modulator after leaving the elementary class. Yet it was when they came to transitions that the help of the modulator was most needed. It was of no use to ask a class to sing a passage which they did not realise in their mind's eye through the modulator. To do this was like telling of a strange country without referring to a map. The modulator should be more used. As to transitions it must not be imagined that they could be made easy by the way in which they were written. The difficulty was often in the music itself. To give up the better method wherever possible, as Mr. Rowan urged, would be a retrograde step. The better method often exhibited melodic imitation and musical form.

Mr. W. SMITH (Invergordon) said it was a question of musical truth. They might as well go in for the fixed do as for the improper method. It was also a question of harmony.

Mr. COLIN BROWN spoke on the just intonation aspects of the matter.

Mr. ROWAN, in reply, justified his arguments, and repeated them.

The first and most obvious point calling for notice here is the fact that Tonic Sol-fa-ists find great difficulty in using change of sol-fa

in a certain class of music, probably that class in which the change is most needed. There appears to be no question as to the fact; for, while different remedies are suggested, no one denies that the evil exists. Now Letter-note Teachers have never complained of any inconvenience in this respect, either in the elementary class or in the more advanced stages: whence then the difficulty experienced by the Tonic Sol-faist? Perhaps an examination of the remedies suggested will enable us to ascertain the cause.

The opening speaker suggested two remedies: the first, "memorizing the extended modulator" so far as to familiarize the facts that C is the FA of key G, the tonic of key C, the SOL of key F, etc. The second suggestion was, "that the notation should be allowed to overlap," etc. The first of these remedies we shall allude to again presently: regarding the second, we shall here remark that this expedient has now been used in Letter-note for some years (the music being lettered for both keys when advisable), and if our friends adopt it they will no doubt make due acknowledgment. It does not appear, however, that they can use this plan to advantage, for, as pointed out by the next speaker, "it would be awkward and confusing to print the double notes:" in other words, the exigencies of their notation prevent the adoption of this useful arrangement. The 3rd speaker accepted most of the statements of the opener, and further expressed his conviction "that choirs drop off in reading power unless the extended modulator is kept vividly before them, and all difficulties referred to it:" he also recommended continued use of the modulator by all choral societies—meaning, doubtless, all those of Tonic Sol-fa origin. The 4th speaker adopted the same view, and further asserted that the difficulty experienced arose through insufficient training. Probably nobody but a Tonic Sol-faist ever accused Tonic Sol-faists of under-training their pupils: the perfection of their training and organization is generally admitted, and moreover, the choral societies spoken of are probably the cream of Scottish Tonic Sol-fa. Therefore, the cause of the difficulty must be looked for elsewhere; and although, like good men and true, our friends anxiously enquire whether they themselves are not to blame, onlookers can discern more clearly where the loose screw is—viz., in the

notation. And the difficulty occurs in this way: the staff-notation provides a permanent modulator, insufficient, it is true, for the beginner (hence the use of Letter-note), but amply sufficient for the sight-singer: Tonic Sol-fa dispenses with this modulator, and, in consequence, is reduced to the straits described above by Tonic Sol-faists themselves. On the other hand, we doubt whether memorising the modulator to the extent suggested would suffice the Tonic Sol-faist: it is more than likely that the singer must be thoroughly familiar with every possible position of every possible note in every possible key.

Thus we see that the positiveness claimed as an advantage in the Tonic Sol-fa notation becomes a disadvantage in the higher stages, and this because it will not permit the singer to read the music in any key but that expressed by the syllable. Hence the supposed necessity of changing sol-fa with inconvenient or even dangerous frequency, in order to be (as the 4th speaker put it) true to the Tonic Sol-fa notation of key-relationship. The staff notation on the other hand, leaves the singer perfectly free; Letter-note also, by lettering for both keys, preserves this liberty intact; and thus, in both cases, the singer's own sense of key (the true criterion) determines how a given passage should be sol-faed.

In other points raised by the discussion the superiority of the staff is manifest: but we must pass on to a different phase of the question, which will supply our warrant for meddling in this matter. It is this fact—movable points generally have a direct interest in conserving the old usages respecting change of sol-fa, which usages now appear in danger of supersession. The universal custom has been to change sol-fa only if the nature of the modulation rendered the change advantageous to the singer; and the opener of the discussion was strictly within his rights in contending that the singer's convenience should be studied in this matter. Tonic Sol-fa, however, adopts or proposes to adopt a system to which even its own adherents object, and which we feel certain movable points in general will condemn as likely to bring the principle into disrepute. It is hoped, therefore, that the most conspicuous Method in our fraternity will not permit the necessities of its notation to compromise the principle which we all prize.

CORRESPONDENCE.

SIGHT-SINGING METHODS.

To the Editor of The Quaver.

Dear Sir,—In view of the fact that according to our English ideas two against one is scarcely the correct thing, even where, by the proverb, all is considered fair, I take the liberty of entering your arena of discussion, but, at the very outset, am somewhat afraid, from what has yet been seen of "Appogiatura's" weapons, that, instead of backing him against his antagonists "Enquirer" and "Scrutator," a new-comer should rather counsel him in the interests of peace and order to "make tracks" before he is utterly demolished.

The strong point of your correspondent "Enquirer" appears to consist in a free and forcible use of analogy, but as figures of speech are evidently quite unintelligible to some minds (*vide* "Appogiatura's" strictures on the proposed transpositions of the letters which make up *sol fa is m*), perhaps "Scrutator's" broad and honest logic may prove to a few, and among them our champion of the fixed and immutable *do*, more easily understood. That we may all speedily attain to the reward of the peacemaker, there may be no harm in trying to follow up and point certain of the arguments already put forward by the two *Gardes Mobiles*.

What, then, is the *do* system at all good for, leaving out of the question for the present the absurd and useless adjectives, fixed or movable, usually appended? Surely "Appogiatura" will never be rash enough to assert that it was invented as a means of naming the notes on the stave in relation to pitch, since we had already perfectly good and serviceable characters in the first seven letters of the alphabet, seeing that these letters answered the double purpose of denoting fixed pitch and interval in the so-called *natural scale*, it is unquestionable that the *sol-fa* syllables were introduced to fulfil quite a distinct office, namely, that of a mnemonic ladder of intervals in a scale set on any and every pitch. Had all music been written in the key of C, no necessity would thus ever have existed to call forth these syllables, but as soon as the key-note was removed above or below C, the altered position of the two semi-tones in the scale rendered a new set of characters requisite for the convenient reading of the new scales, hence *Solfatism*. For instance, in making D our key-note, the relations of E and F are totally changed, and we can no longer sing them as E and F. To lighten this difficulty by giving D the name and quality of C even temporarily would make dreadful confusion, and here appears the great utility of a reciprocally fixed series of scale intervals, which can be applied upon any required tonic, upward and downward. On the other hand, by fixing *do*

immutable upon C, and for the scale of D to sing RE, MI, FA, SOL, LA, TI, DO, RE, leaves matters exactly where they were, as it is mathematically impossible that the intervals LA SOL, and DO RE, which denote *tones*, could by any means suggest to the eye or the mind the semitones which are required to form the scale. In fact, to fix unchangeably the *scale or interval* names DO, RE, MI, etc. to the *stave or pitch* names C, D, E, etc., would be quite as ridiculous as if we were to bind our composers to write upon no other key than C, and no more confusing than if we were to make all key-notes at any pitch, C, and twist about the seven stave letters accordingly. The two offices served by the stave letters and the *sol fa* letters are quite distinct, and both important, and while each in its own sphere requires no aid from the other, it is truly absurd that one of these offices should be left vacant in order to send the two systems to make confusion of the same work.

Would "Appogiatura" explain how he comes to write these words:—"how much preferable is a fixed system of *sol-fa* to one which varies with every key." Is he aware that a fixed *do* certainly does not imply a "fixed system of *sol-fa*," of which, indeed, he cannot have any possible experience with his continual changes, reckoning his key-note sometimes RE or FA, sometimes SI, and again, making the interval SI, DO, or DO, RE, now a tone, now a semitone, according to the key. The movable *do*-ist on the contrary has a fixed system which never fails him, and which presents to his eye, whatever the key in which he sings, a true diatonic ladder of intervals, free from all confusing change of name.

I am,

Respectfully yours,
STREITO.

FIGURES versus SOL-FA.

To the Editor of The Quaver.

Dear Sir,—The weightiest argument (so far as I can judge) against the use of numerals and in favour of *sol-fa* syllables as interval mnemonics is that the "numerals are used for a great variety of purposes, and if employed for that of *sol-fa*ing, they are apt to cause confusion in the minds of the pupils, and sometime prove a positive hindrance." Also every thinker as well as "teacher will admit that in order to get the greatest possible good out of our mnemonic—be it *sol-fa* syllable, or anything else—it ought to be reserved specially for the purpose; for every time it is used otherwise than in its proper connection is just so much done in the way of *un-teaching* the pupil." These are, I apprehend, two sound and powerful arguments quite sufficient to overthrow *Figurism* were *Solfatism* in itself a perfectly defensible nomenclature for interval reminders and

voice developers. In the absence, therefore, of a more perfect method than Sol-faism—of a method having its basis in the normal resonances of the human voice—a method at once Nature's Scale Mnemonics, and the only normal and musical voice developers possible.

I prefer Figurism for the following reasons, 1st, Figurism is *normal*, i.e., it is consistent with some well-known and already recognised rule. As applied to the intervals of the Diatonic Scale it is not arbitrary, though as indicating mere numeration, it is. Sol-faism, on the other hand, is decidedly *arbitrary*. It has no foundation beyond the *caprice of the will*. In proof of this I need only refer to your description of it in *The Quaver* for December, and also to the "Graduated Course," page 20. Guido by accident chose the first syllables of each line of a Latin Hymn. His mnemonics were UT, RE, MI, FA, SOL, LA—only *six*, but used by him in a certain way. But *ut* was discarded and *do* put in its place—a most arbitrary change so far as I know, and a most unscientific change to boot. For it so happens that the initial letter of *ut* as pronounced by the Italians is indeed Nature's Tonic in absolute form, and consequently, should never have been changed for any other vowel. Then "a seventh syllable (*si*) was added." Then *si* was changed to *ti*, in order to obtain a different initial for each sol-fa syllable—an "innovation accepted by most" of movable do-ists at least. Afterwards Mr. Curwen gave these syllables a more English and slightly more euphonistic and phonetic character by writing them DOH, RAY, ME, FAH, SOH, LAH, TE. Moreover, I find that "subsequent to the first employment of the sol-fa syllables by Guido, many other sets of syllables were proposed or actually used as improvements upon those of Guido," thus further proving the arbitrariness of Sol-faism. There was, for instance a system called *Bebisation* or *Labecedation* consisting of the syllables LA, BE, CE, DI, MI, FE, GI; a system called *Bobibation* or *Bocedation*, viz., DO, CE, DI, GA, LA, MI, NI, and I learn that "Bebisation and Bobibation were at war for many years, and much controversy existed as to their respective advantages;" also a system called *Damenisation*, viz., DA, ME, NI, PO, TU, LA, BE. It is, therefore, evident that any inversion of the syllables of *Utremsation*, viz., UT, RE, MI, FA, SOL, SI, or of *Solmisation* or *Solfaism*, viz., DO, RE, MI, FA, SOL, LA, TI, would serve the *practical purpose quite as well*, and be *equally theoretically correct*.

2nd, Figurism is more *Euphonistic and vocal*. It contains, as I have already shown, "*six* different sounds, and the beautiful diphthong *I* (five) besides." Sol-faism has only *four*, and consequently is less rich in number and variety. Both systems, however, are hampered with consonants which should be absolutely discarded, except for a most justifiable reason, one or two of the most liquid be chosen.

I shall now briefly review your four objections to Figurism.

1st. That "numerals are used for a great variety of purposes, etc." This I grant as conclusive. But I think the instances you quote are really *outré*. A teacher is scarcely justified in making a hazy and bewildering statement simply because the truths he wishes to state may become so by linguistic coincidence. If the steps of the Diatonic Scale are called 1st, 2nd, and 3rd intervals or degrees, what would be plainer than to say "The two *second* intervals in bar three of page two must," etc. Again, if 1, 2, 3, etc., are used for *numbering measures or bars* in printed music, or employed to *indicate tonality* by the chord parser, or used for *thorough bass purposes*, or used for the *fingering of a pianoforte text-book*, let their position on the page indicate their power, and then there will follow no confusion. But what if "numerals are vocalized in connection with sounds to whose tonality they do not correspond"? Such an occurrence is certainly possible but must be rare, and certainly shows one weak point in the use of Figurism. But sol-fa syllables may also be supposed to be sung to sounds to the tonality of which they do not correspond. Supposing a young person for the first time heard a class sol-fa'ing, and were asked (say by a friend) what he heard the pupil say, we may suppose him telling his friend what he heard correctly enough, but giving the syllables not in their relative tonality but to a tune of his own—viz., "DO, RE, MI, FA, SOL, LA, they sing, DO, RE, MI, FA, SOL, LA," sung to the music at page 155. Here the tune and the sol-fa syllables are in direct opposition. [Of course it is possible to use the syllables upside down, but nobody is obliged to act thus: the objection to figures is the fact that they *compel* us to violate their own tonality. Ed.]

2nd. Chromatic sounds may be expressed by numerals thus—1, 1 $\frac{1}{2}$, 2, 2 $\frac{1}{2}$, etc., but it is certainly a defect in not having a "distinct *singable* name for each sharp and flat." This sol-faism does provide for, but it abuses its chromatic nomenclature, for I find SOL, FI, MI put in the place of DO, TI, LA, and DO, TA, LA in place of SOL, FA, MI, etc., compromising (in nomenclature at least) *true tonality and just intonation*. [Some hold this doctrine, but we believe it to be a fallacy: granting the objection, however, Letter-note avoids it by *double lettering* the notes in such cases. Ed.]

3rd. That "it is quite a fallacy to suppose that figures clearly indicate the numerical position of a sound," and, "wrong they certainly are in the minor, also in the event of a change of key." This depends, of course, upon the view taken of the Musical Scale. If I believe (as I do) that the Diatonic Scale is a literal Acoustic Ladder, having steps 1, 2, 3, 4, 5, 6, 7, each of which is known by its relative characteristics in tonality, then these steps are always 1, 2, 3, etc., in whatever position they are found. The so-called Minor Mode is

certainly a scale or ladder, but it is simply the steps of the only One Musical Ladder 6 to 6. But 2 to 2 or 3 to 3 may be used, and have been used, as their technical names given in "Graduated Course" abundantly prove. Therefore, when you propose the interval conundrum, "If 6,1,3 are 1,3,5 what are 5,7,2?" I should understand you to mean that granting that the Major and Minor Scales are to be counted as two different scales, then 6,1,3 Major are 1,3,5 Minor, consequently the intervals 5,7,2 when applied to each must necessarily be different. But in Melody there is no reason to name the intervals of the Minor Scale 1, 2, 3, etc., whatever the exigencies of modern Harmony may demand. [Teachers, no matter what their creed, must speak of the "1st," "2nd," or other degree of the Minor; if so, "1," "2," etc., used in a similar sense, are equally justifiable. Ed.]

4th. That "the sol-fa syllables are used almost universally, for even the Chev  method which employs a figure notation causes its pupils to sol-fa." That has always appeared to me *most inconsistent*. There is no doubt, however, that the majority will be sol-faists and not Figurists, and I can only account for it by the first reason that you advance, viz., that figures are used for many purposes, but sol-fa syllables only for interval names.

Lastly, I may add, that while I prefer Figurism to Sol-faism, I think both are defective in their mnemonic, and especially vocal power. What is wanted for vocalists is a *Vocal Notation* by means of which they can *simultaneously notate and express intervals and develop at least seven resonances of the voice from the smallest to the largest possible*. Should you favour this thought, I think I can show how this may be done.

Yours respectfully,

ENQUIRER.

[Our worthy correspondent will observe, 1st, that he has admitted what we were contending for—viz., the vast superiority of the sol-fa; 2nd, that painting sol-fa in the blackest colours cannot possibly affect that issue; 3rd, that the question as to a possibility of improving upon the sol-fa was not "before the meeting;" 4th, that it cannot come before the meeting unless an alternative plan is submitted at the same time; and 5th, that brevity is the soul of argument as well as of wit. Ed.]

REVIEWS.

Ye Fancie Faire March, by G. Newcombe: Warrington, G. Newcombe.

A March in the month of March is always appropriate: but February is a short month, when neither time nor space permit a lengthy notice. The Fancy Fair March is a fair production by a fair composer: it is fairly easy, and will, we hope, fare well at the hands of the public, who fairly ought to fancy it.

MONTHLY NOTES.

THE editorial chair of *The Musical Standard* is now filled by Mr. E. H. Turpin. We congratulate our contemporary on securing the services of so able a pen, and the new Editor on the widened sphere of influence and usefulness placed at his command.

According to *Land and Water*, at the dinner of the Goldsmiths last week, the old Welsh air, "All through the night," would have gained an *encore*, but the toast-master provoked much laughter by an unlucky H going astray in his reproducing the description from the programme, in stentorian tones, as "Armonize:1 Hair."

Sir Michael Costa has awarded the Trinity College Prize of fifteen guineas for a Sonata for pianoforte and violincello to Mr. Henry C. Nixon, of St. Leonard's-on-Sea. The work is in four movements, and will be publicly performed at the college at an early date.

BELFAST CHORAL ASSOCIATION.—The second subscription concert was given in the Ulster Hall on Friday, Feb. 11th. The artists were Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson, with Mr. Frederick Cliffe as pianist. The well-trained chorus of this association did good work, and interspersed the programme with Pinsuti's "Watchword," Macfarren's "Sands of Dee," and Garrett's "O sing again that simple song." The conductor was Mr. J. Kempton.

SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

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COLVILLE AND BENTLEY'S GRADUATED COURSE

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IN TWENTY-SIX LESSONS.

The Songs are harmonized for Two or Four Voices, ad libitum, adapting the work for either Singing Class or School Training.

THIS method, which is founded upon the Old English, or "Tonic" mode of solmisation, recognises the principle that there is, in music, really but one *Scale*, although it may be transposed into many *Keys*: consequently, that all keys are, or ought to be, alike easy to the singer. By appending to the notes the initials of the Sol-fa syllables, so corresponding to the key-tone, and gradually withdrawing the letters as the learner proceeds, it trains the eye as well as the ear, enabling the beginner to tell with certainty the "Tonality" or "Key Relationship" of every note, and overcoming the only objection urged against this mode of sol-fa-ing. Whilst, therefore, it affords the pupil all the assistance necessary, it retains the staff, utilizes the important pictorial representation of *pitch* which it presents, and accustoms the learner from the outset to the musical signs in common use.

Price, in limp cloth, gilt lettered, 1s. 6d. ; in neat wrapper, 1s.

The Songs and Exercises, published separately, under the title of "The Pupil's Handbook," in two parts, price 3d. each.

OPINIONS OF THE PRESS.

"Its merit consists in the remarkably clear and simple manner in which the instruction is conveyed, and in the vast amount of important musical knowledge which is condensed into one moderate-sized pamphlet."—*Evening Star*.

"The whole of the elementary instructions bear the impress of an intimate acquaintance, not only with the theory and practice of vocal music, but also with the best means of imparting instruction to the uninitiated, and every line of this part of the work is a step in advance."—*Weekly Review*.

"We do not know a better or cheaper preceptor."—*Witness*.

"One of those excellent and cheap Manuals, which all young students and some old ones might with advantage possess It would really not be easy to overrate the value of these very cheap and compendious courses of elementary instruction."—*Musical Standard*.

"A great deal of care is bestowed on a proper arrangement of the lessons."—*Edinburgh Courier*.

"Any advantage singers could gain from the sol-fa notation, they appear to possess in this book, with the additional assistance which the staff imports."—*Brighton Times*.

"We have very seldom indeed met with so good a Manual."—*Aberdeen Journal*.

"This work is carefully done, and contains a great deal of information on musical matters."—*Choir*.

"Retains the old notation in its entirety Contains more useful information on the subject than any similar work we have seen."—*Northern Warder*.

"Great pains have been taken in making this little work useful, as well for self-tuition as for the instruction of pupils in classes."—*Orchestra*.

"'Singing made easy' is, perhaps, the best account we can give of this work."—*Glasgow Courier*.

"Presenting greater facilities to the vocal student than any which has hitherto fallen under our notice."—*Brighton Examiner*.

"The instructions are clear and satisfactory, and are very methodically arranged."—*Northern Ensign*.

"Combining, as this system does, the advantages of the popular Tonic Sol-fa Method with the benefits of the ordinary notation, it has that to recommend it which neither of these possess alone. We look for its speedy popularity, and we specially hope that it may be early introduced into our church classes and schools."—*English Presbyterian Messenger*.

"A rich and economical fund of really good musical instruction."—*Yorkshire and Lincolnshire Advertiser*.

"It is cheap, simple, effective, and compendious."—*Peterhead Sentinel*.

"Unites all the advantages of the Sol-fa to the old method."—*Border Advertiser*.

"Admirably fitted to aid in teaching the young to sing."—*Montrose Standard*.

"We should recommend the Letter-note method, which by engraving the initials of the sol-fa syllables on the common notes virtually combines both notations."—*Good Words*.

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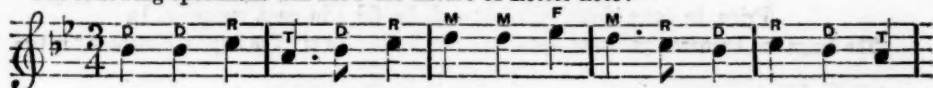
THE LETTER-NOTE METHOD.



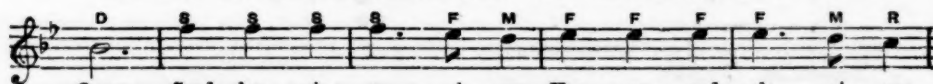
LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



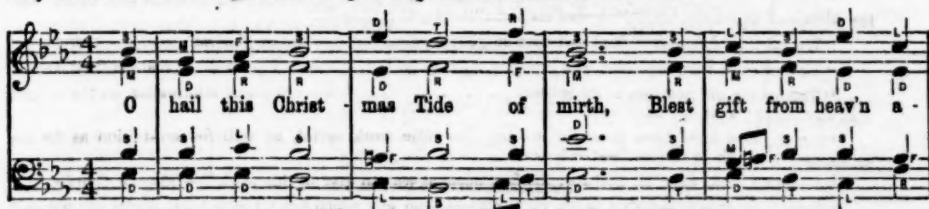
God save our gra-cious Queen, Long live our no-ble Queen, God save the



Queen. Send her vic-to-ri-ous, Hap-py and glo-ri-ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide		In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.
The Junior Course		
The Choral Primer	Letter-note School Music.	
The Penny Educators		
The Graduated Course and Pupil's Handbook		The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.
The Elementary Singing Master and Elementary		
Singing School		

I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society,
Campbell Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists;
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, Trinity College, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, *Mus. Bac. Cantab.,*

Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

*Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

“We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight.”

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., *Mus. Doc. Oxon., Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., *M.R.A.M., London.*

J. GORDON SAUNDERS, Esq., *Mus. Doc. Oxon., Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., *Mus. Bac. Cantab., Organist and Choirmaster of Brixton Church, London.*

HUMPHREY J. STARK, Esq., *Mus. Bac. Oxon., Professor of Counterpoint at Trinity College, London.*



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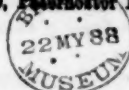
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


The Junior Course, No. 3.

If additional practice in the Chord of DO is desired, lessons 10 and 11 may be introduced before lesson 5.

LESSON X.

Dotted Minims.

A dotted minim is equal to 

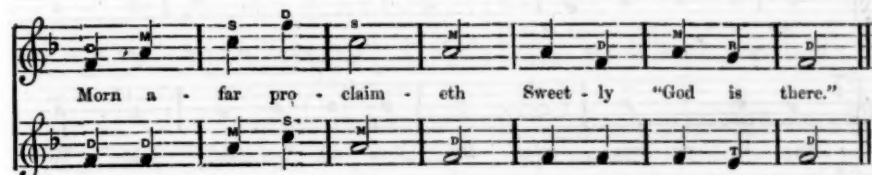
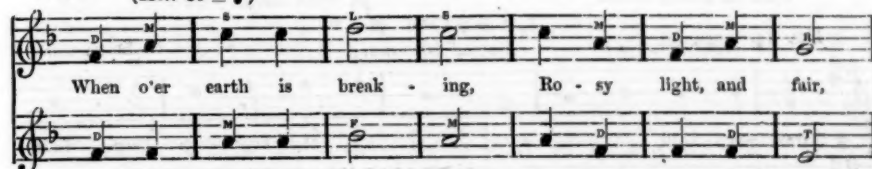
No. 79. Chant.



No. 80. Farrant's Chant.



No. 81. (Met. 80 = ♩)



2.

When the spring is wreathing
Flowers rich and rare,
On each leaf is written,
"Nature's God is there."

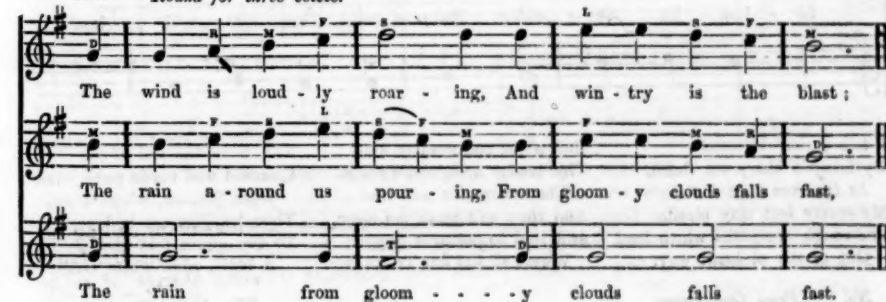
3.

When the storm is howling,
Through the midnight air,
Fearfully its thunder
Tells us, "God is there."

4.

All the world's wide treasures,
Rich, or grand, or fair,
In each feature beareth,
Graven, "God is there."

No. 82. Round for three voices.



No. 83. (Met. 112 = ♩)

GERMAN MELODY.

The dai - sy is the meek - est flow'r That grows in wood or field, To
wind and rain, and foot - step rude, Its slen - der stem will yield.

2.

And when they're pass'd away again,
As cheerfully it springs,
As if a playful butterfly
Had bent it with its wings.

3.

Before the stars are in the sky,
The daisy goes to rest,
And folds its little shining leaves
Upon its golden breast.

4.

And so it sleeps in dewy night,
Until the morning breaks;
Then, with the song of early birds,
So joyously awakes.

5.

And children, when they go to bed,
Should fold their hands in prayer,
And place themselves, and all they love,
In God's almighty care.

LESSON XI.

Dotted Minims.

R. LOCKWOOD.

No. 84. (Met. 80 = ♩)

Great shep - herd of the sheep, Who all thy flock doth keep, Lead-
-ing by wa - ters calm, Do thou my foot - steps guide, To
fol - low by thy side, Make me thy lit - tle lamb.

2.

I fear I may be torn
By many a sharp set thorn,
As far from thee I stray;
My weary feet may bleed,
For rough are paths which lead
Out of thy pleasant way.

3.

But when the road is long,
Thy tender arm, and strong,
The weary one will bear;
And thou wilt wash me clean,
And lead to pastures green,
Where all the flow'rs are fair.

4.

Till, from the soil of sin,
Cleansed and made pure within,
Dear Saviour, whose I am,
Thou bringest me in love,
To thy sweet fold above,
A little, snow-white lamb.

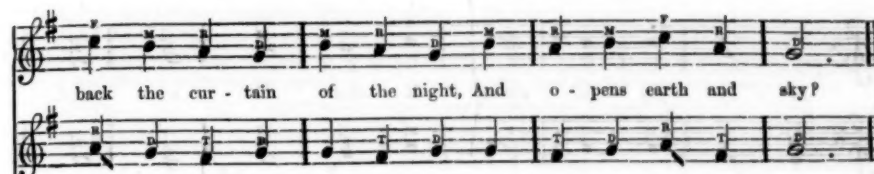
No. Price One Penny.

The Junior Course on the

No. 85. (Met. 72 = ♩)

Tune "Canterbury."

Words by MONTGOMERY.



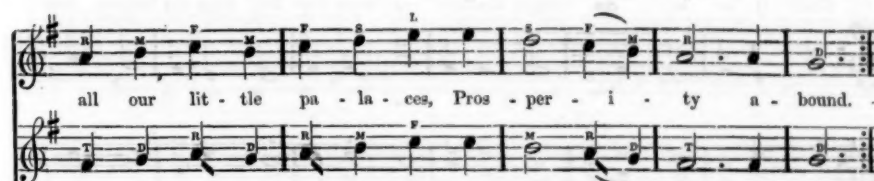
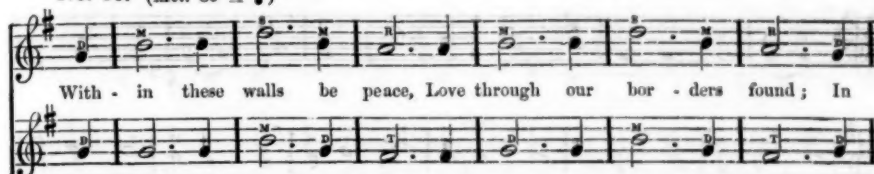
2.

'Tis thine, my God—the same that kept
My resting hours from harm;
No ill came nigh me, for I slept
Beneath th' Almighty's arm.

3.

'Tis thine—my daily bread that brings,
Like manna scattered round,
And clothes me as the lily springs
In beauty from the ground.

No. 86. (Met. 80 = ♩)

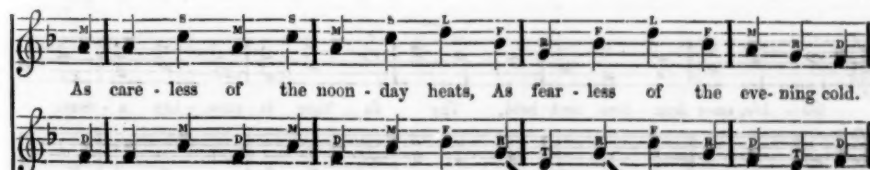
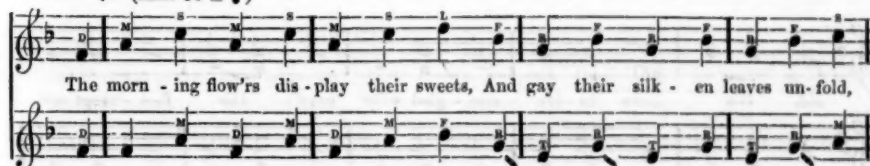


LESSON XII.

Thirds.

All the thirds in the scale have already been practised except ♯, which is introduced in this lesson.

No. 87. (Met. 96 = ♩)



The Junior Course.

No. Price One Penny.

No. 88. (Met. 60 = ♩)

Bright - ly glows the day, Night has fled a - way,
 Ev' - ry joy - ful sound E - choes all a - round.

No. 89. (Met. 120 = ♩)

Be kind to thy fa - ther—for when thou wert young, Who lov'd thee so
 fond - ly as he? He caught the first ac - cents that fell from thy tongue, And
 join'd in thy in - no-cent glee. Be kind to thy fa - ther—for now he is
 old, His locks in - ter - min - gled with gray; His foot - steps are
 fee - ble, once fear - less and bold, Thy fa - ther is pass - ing a - way.

No. Price One Penny.

The Junior Course on the

Be kind to thy mother, for lo! on her brow,
 May traces of sorrow be seen;
 Oh, well mayst thou cherish and comfort her now,
 For loving and kind hath she been.
 Remember thy mother, for thee will she pray,
 As long as God giveth her breath;
 With accents of kindness, then, cheer her lone way,
 E'en to the dark valley of death.

3.

Be kind to thy brother, his heart will have dearth,
 If the smile of thy joy be withdrawn,
 The flow'rets of feeling will fade at their birth,
 If the dew of affection be gone.

Be kind to thy brother, wherever you are,
 The love of a brother shall be
 An ornament purer and richer by far
 Than pearls from the depth of the sea.

4.

Be kind to thy sister, not many may know,
 The depth of true sisterly love
 The wealth of the ocean lies fathoms below
 The surface that sparkles above.
 Be kind to thy father, once fearless and bold,
 Be kind to thy mother so near;
 Be kind to thy brother, nor show thy heart and,
 Be kind to thy sister so dear.

LESSON XIII.

Thirds.

No. 90. (Met. 100 = ♩)

G. F. Root.

Mu - sic in the val - ley, Mu - sic on the hill, Mu - sic in the
 wood - land, Mu - sic in the rill; Mu - sic on the moun - tain, Mu - sic in the
 air, Mu - sic in the true heart, Mu - sic ev - ry - where.

2.

Music by the fireside, Music in the hall,
 Music in the school-room, Music for us all;
 Music in our sorrow, Music in our care,
 Music in our gladness, Music everywhere.

3.

Sing with joyful voices, Friends and lov'd ones dear;
 Discord and vexation Ne'er shall enter here;
 Join the happy chorus Of all nature fair,
 Swell the glorious anthem, Music's everywhere.

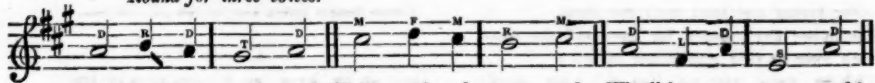
No. 91. Gregorian Chant.

Letter-note Method.

No. Price One Penny.

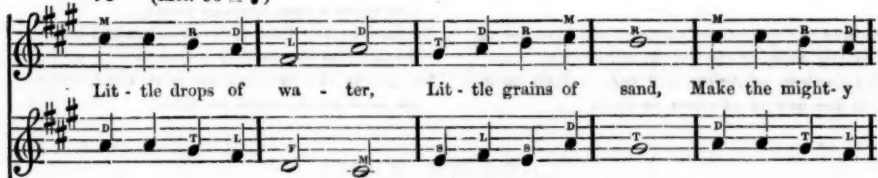
(See "Graduated Course," page 7, paragraph 3.)

No. 92. Round for three voices.

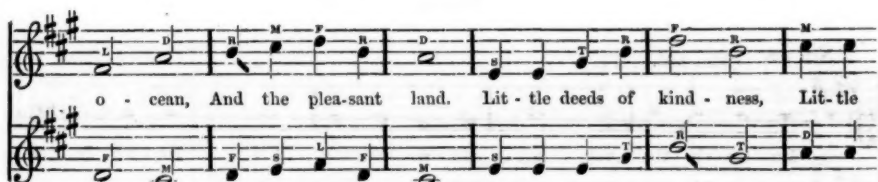


White sand and gray sand, White sand and gray sand, Who'll buy my gray sand?

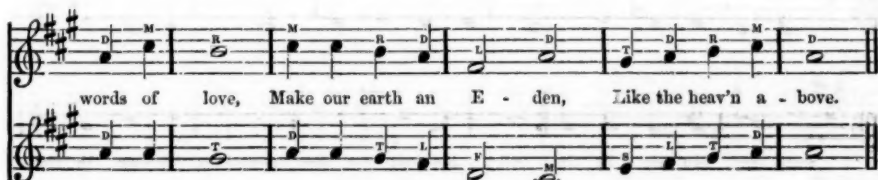
No. 93. (Met. 96 = ♩)



Lit - tle drops of wa - ter, Lit - tle grains of sand, Make the might - y



o - cean, And the plea-sant land. Lit - tle deeds of kind - ness, Lit - tle



words of love, Make our earth an E - den, Like the heav'n a - bove.

(The *ad libitum* Bass of the succeeding songs, being intended for the teacher or senior pupils, is not confined, like the other parts, to the intervals proper to the lesson.)

No. 94. (Met. 100 = ♩)

"The Crocus." Words by M. PATERSON.



Low - ly, spright - ly lit - tle flow'r! He - rald of a bright - er bloom,

Low - ly, spright - ly lit - tle flow'r! He - rald of a bright - er bloom,



Burst - ing in a sun - ny hour From thy win - ter tomb.

Burst - ing in a sun - ny hour From thy win - ter tomb.

No. Price One Penny.

The Junior Course on the

LESSON XIV.

Thirds. Three-four Time.

No. 95. (Met. 80 = ♩)

Words by HEBER. Music from a Greek Melody.

1. Bright - est and best of the sons of the morn - ing, Dawn on our

2. Cold on his cra - dle the dew - drops are shin - ing, Low lies his

dark - ness and lend us thine aid; Star of the East, the ho -

bed with the beasts of the stall; An - gels a - dore him in

-ri - zon a - dorn - ing. Guide where our in - fant Re - deem - er is laid.

slum - ber re - clin - ing, Mak - er, and Mo - narch, and Sa - viour of all.

3.

Say shall we yield him, in costly devotion,
Odours of Edom, and offerings diving;
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, and gold from the mine?

4.

Vainly we offer each ample oblation,
Vainly with gold would his favour secure;
Richer by far is the heart's adoration,
Dearer to God are the pray'rs of the poor.

No. 96. Round for four voices.

HERSCHELL.

O be just, O be true, Be

kind and ten - der heart - ed and mer - ry too.

Letter-note Method.

No. Price One Penny.

TABLES OF REFERENCE.

NOTES.	
	Breve. Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demi-semiquaver.
RESTS.	

If a semibreve is four beats in length

a demi-semiquaver is worth one eighth of a beat,	a crotchet is worth one beat,
a semiquaver " one quarter "	a dotted crotchet " one and a half "
a quaver " one half "	a minim " two "
a dotted quaver " three quarters "	a dotted minim " three "

Rests indicate intervals of silence equal in duration to the corresponding notes, but the semibreve rest is also used to express a whole measure rest irrespective of its value.

A dot after a note lengthens it by one half; two dots, by three-quarters.

TIME SIGNATURES.

SIMPLE TIMES.				COMPOUND TIMES.			
COMMON OR DUPL.		TRIPLE.		COMMON OR DUPL.		TRIPLE.	

In all simple Times the uppermost figure shows the number of beats contained in a measure: the undermost designates the note which represents one beat, expressed by fractions of a semibreve, 2 representing a minim; 4, a crotchet; and 8, a quaver. In compound Times this rule applies when the rate of movement is slow; but in other cases a *dotted* crotchet represents one beat, and a quaver is worth one third of a beat.

No. 97. Spring Showers.

Met. 80 = ♩

Words by HEBER.

1. Oh, green was the corn, as I rode on my way, And bright were the dews on the blossoms of May, And dark was the sycamore's shade to behold, And the oak's tender leaf was of emerald and gold.

2. The thrush from his hol-ly, the lark from his cloud, Their chorus of rap-ture sung jo-vial and loud; From the soft vernal sky to the soft grass-y ground, There was beauty above me, beneath, and around.

3.

The mild southern breeze brought a show'r from the hill,
And yet, though it left me all dripping and chill,
I felt a new pleasure, as onward I sped,
To gaze where the rainbow gleamed broad over head.

4.

Oh, such be life's journey, and such be our skill,
To lose in its blessings the sense of its ill;
Through sunshine and show'r, may our progress be even,
And our tears add a charm to the prospect of heaven.

LONDON: F. PITMAN, 20, PATERNOSTER ROW.
EDINBURGH: JOHNSTONE, HUNTER & CO., 4, MELBOURNE PLACE.